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AN

IMPARTIAL ESTIMATE

OF THE

REVEREND Mr. UPTON's

NOTES

ON THE

FAIRY QUEEN.

———*Rapinæ*
Cœlo ostenduntur.——— VIRG. viii. 263.

LONDON,
Printed for R. BALDWIN, at the Rose, in Pater-noster-row.
MDCCLIX.

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AN IMPARTIAL ESTIMATE OF THE REVEREND Mr. UPTON'S NOTES ON THE FAIRY QUEEN.

EVERY reader of taſte muſt congratulate the preſent age, on the ſpirit which has prevailed of reviving our OLD POETS. Within theſe few years, Shakeſpeare, Beaumont and Fletcher, Jonſon, and Milton have been publiſhed with elegance and accuracy. They have been explained from a diligent examination of the writings of their cotemporary authors; and in proportion as they have received this rational method of illuſtration, they have been ſtudied with new pleaſure and improvement.

A AMONG

AMONG the reſt, Spenſer, as he beſt deſerves, has engaged the attention of ingenious critics. About five years ſince, Mr. *Warton* publiſhed a ſeries of Obſervations on the FAIRY QUEEN, in which he has thrown many new lights on a poem, before little regarded, and leſs underſtood. Not contented with the petty diligence of recovering loſt ſyllables *, nor acquieſcing in the eaſy taſk of praiſing without reaſon, he has attentively ſurveyed the learning and the faſhions which prevailed in the age of his poet. He has happily diſcovered the books which Spenſer himſelf had read, and from whoſe obſcure and obſolete ſources he derived moſt of his principal fictions. By means of theſe materials, judiciouſly ſelected and conducted, he has been enabled to give the world a more new and original piece of criticiſm, than any before extant.

* This is ſpoken of his GENERAL MANNER. There are indeed ſome few inſtances where his criticiſms are extremely trifling: I mean, where he miſtakes his talents by deviating into verbal diſquiſitions. See particularly ſect. v. pag. 124, 125, 132, 133, 121, 128, 123.

BUT

BUT although the labours of this commentator are highly commendable, a full and complete illuſtration of the poem before us, was reſerved for a more learned and judicious critic. Mr. Upton has juſt obliged the public with a new edition of the FAIRY QUEEN, accompanied with a courſe of uſeful and entertaining Notes. In theſe however, uſeful and entertaining as they may be juſtly called, Mr. Upton has borrowed many curious diſcoveries, and intereſting remarks, from Mr. Warton's performance, without acknowledgement.

I REVERENCE Mr. Upton as a ſcholar, but can I commend his honeſty? He is unqueſtionably qualified for the buſineſs of a commentator; and is poſſeſſed of no mean talents for gloſſography. For inſtance: He informs us, that the cant-phraſe "OLD TRUEPENNY," is derived from the Greek ΤΡΥΠΑΝΟΝ, *veterator*, as explained by the Scholiaſt on Ariſtophanes*. That QUAIL, comes from the Greek ΚΑΛΕΙΝ, in alluſion to it's calling for

* Critical Obſervations on Shakeſpeare. Pag. 397.

it's mate†. SHENT, or *ill-treated*, is derived from ΣΚΑΝΔΑΛΟΝ, *ſcandalum**. HARPER, a hound's name, from HARPALOS, one of Acteons dogs; HARPALOS, ab ΑΡΠΑΖΩ, *rapio*†. BUFFOON, from an old Latin word

† The whole paſſage, relating to this admirable etymology, is worth tranſcribing.

" In OTHELLO, Act V.

I've rubb'd this young *Quat*, almoſt to the ſenſe,
And he's grown angry.

Iago is ſpeaking of Roderigo, a quarrelſome and lewd young fellow. Now of all birds a *Quail* is moſt QUARRELSOME and LEWD, a fit emblem of this rake. The Romans fought them, as we fight cocks. Ovid. AMOR. l. ii. el. 6.

Ecce coturnices *inter* ſua prælia vivunt.

In ANTONY and CLEOPATRA, act. ii. Antony ſays of Octavius, *His* Quails *ever beat mine.* The LEWDNESS of this bird is mentioned by Xenophon, in his Memoirs of Socrates, l. ii. c. 1. " *Are there not other creatures, which by reaſon of* " *their* wantonneſs, *as* QUAILS, *and Partridges, through a* " laſcivious deſire of their females, *run to their* call, *void of* " *all ſenſe of danger, and then fall into the ſportſman's ſnares.*" Hence it ſeems no bad etymology which ſome give of the word QUAIL, deriving it from the Greek KAAEIN, in alluſion to it's calling for it's mate. In TROILUS and CRESSIDA, act v. young *wanton wenches* are metaphorically named QUAILS. Therſites calls Agamemnon, *an* honeſt *fellow, and one that* loves QUAILS. The QUAIL therefore, male or female, is a juſt emblem of the *followers of Venus* in either ſex." Ibid. p. 182.

* Crit. Obſervat. pag. 193. † Ibid. 155.

Bucco,

Bucco, quod buccas *inflaret ad riſum commovendum*‡. STERN he derives from ΤΑΥΡΗΔΟΝ ΒΛΕΠΩΝ, i. e. *looking like a bull*§. WENCH from *Juvenca*, as *Uncle* from *Avunculus*, and *Belly* from *Umbillicus**. GOBLINS from ΚΟΒΑΛΟΙ, *certain furious Dæmons of Bacchus*†.

THESE, I ſay, with many others, are remarkable proofs of Mr. Upton's happy penetration and ſucceſs in the ſcience of etymologies; and this praiſe all muſt be willing to allow him. But when we find him retailing remarks already made, as his own, and adopting the criticiſms of a preceding commentator without

‡ Crit. Obſervat. pag. 397.

§ Notes on Spenſer, pag. 432. Letter to G. Weſt, Eſq; pag. 4.

* Remarks on three Plays of B. Jonſon, pag. 81.

† "It ſhould not be ſaid *ſeriouſly*, that the *Elfs* and *Goblins* are derived from the factions of the *Guelfs* and *Guibelins* in Italy. Theſe kinds of etymologies are the gueſſes of an *ingenious* and LIVELY imagination." Notes on Spenſer, pag. 496.—Ibid. pag. 646. He tells us *ſeriouſly* that the phraſe, "To *ſtalk* as *ſtately* as a *crow* in a gutter," is from Virgil's Georg. i. 387.

Et Sola in Sicca Secum Spatiatur Arena.

mentioning

mentioning his name ‡; we are ſurpriſed that ſo much erudition ſhould be neceſſitated to ſteal from another, and that ſo much ſagacity ſhould not foreſee that the theft muſt be ſoon detected.

To demonſtrate what has been advanced in the moſt effectual manner, I ſhall ſubmit to the candid reader a detail of thoſe paſſages, which Mr. Upton ſeems to have copied from Mr. Warton. That the reſemblance may be ſtill further obvious and ſtriking, I ſhall give, as often as it can be conveniently done, a literal tranſcript of the correſponding inſtances. In the mean time I muſt beg the reader to recollect, what was before hinted, that Mr. Warton's OBSERVATIONS were publiſhed five years before Mr. Upton's SPENSER appeared.

MR. Warton is the firſt who has obſerved, that Spenſer made great uſe of an old romance, extremely faſhionable in his time, entitled

‡ Mr. Upton himſelf hints, that he was uſed in the ſame cavalier manner, by the learned Dr. Warburton. "*I am afraid I led Mr. W. into this miſtake; who has taken more* notice *of my* Obſervations [on Shakeſpeare] *than he is pleaſed to acknowledge.*" Preface to Crit. Obſerv. on Shakeſp. p. xxvi.

MORTE

MORTE ARTHUR. Take his own words. ‘Among others, there is one romance, which ‘Spenſer ſeems more particularly to have made ‘uſe of. It is entitled MORTE ARTHUR, *The ‘Lyf of King Arthur, of his noble Knightes*, &c. ‘This was tranſlated into Engliſh by one Sir ‘T. Maleory, Kt. and printed by W. Caxton, ‘1484. From this fabulous hiſtory our author ‘has borrowed many of his names, viz. Sir ‘Triſtram, Placidas, Pelleas, Pellenore, Percivall, ‘and others. As to Sir Triſtram, he has co-‘pied from this book the circumſtances of his ‘birth and education with much exactneſs.— ‘Spenſer informs us, that Sir Triſtram was born ‘in Cornwall, &c.

‘And Triſtram is my name, the only heire
‘Of good King Meliogras, which did reigne
‘In Cornewaile.——6. 2. 28.

‘And afterwards,

‘——The country wherein I was bred
‘The which the fertile lioneſſe is hight. St. 30.

‘Which particulars are drawn from the romance ‘abovementioned. *There was a Knight Meli-‘odas* [Meliogras] *and he was Lord and King*

of

'*of the country of Lyones—and he wedded King*
'*Markes ſiſter of Cornwall.* The iſſue of which
'marriage, as we are afterwards told, was Sir
'Triſtram. B. ii. ch. i.—Sir Triſtram's edu-
'cation is thus deſcribed, St. 31.

'——My moſt delight has always beene
'To hunt the ſavage chace, &c. &c.

'Which is agreeable to what is ſaid in the Ro-
'mance. B. ii. ch. iii. *He* [Triſtram] *began good meaſures of blowing blaſts of venery* [*hunting*] *and chaſe, and of all manner of vermeins; and all theſe termes have we yet of hawking and hunting.*" Obſervat. on the Faerie Queen. Sect. 2. page 15, 16, 17.

ALL this Mr. Upton has circumſtantially repeated. 'Our poet follows—the old Romance,
'entitled, *The Hiſtory of Prince Arthur*, and
'Knights of the round table, or *Le Mort*
'*d'Arthur.*' Preface, pag. xxii. Again, in the notes, pag. 638. 'Sir Triſtram de Liones was
'the Son of King Meliodas, and of Eliſabeth,
'King Markes ſiſter of Cornwall.—See the
'Hiſt. of Prince Arthur, p. 2. ch. 1, 2, 3.—

'Sir

'Sir Triſtram is ſaid to have invented all the 'terms of hawking and of venery. See ch. '138. To this Spenſer alludes, St. 31, 32." [B. 6. c. 2.]

Mr. Warton, pag. 17. ſpeaks of Spenſer's BLATANT BEAST. 'From this Romance '[Morte Arthur] our author alſo took the hint 'of his BLATANT BEAST, which is there 'called the *queſting beaſt*. *Therewithall the King 'ſaw comming towards him the ſtrangeſt beaſt: '—That had in ſhap an head like a ſerpent's 'head*, &c. B. ii. ch. 53. By what has been 'hitherto ſaid, perhaps the reader may not be 'perſuaded, that Spenſer, in his *blatant beaſt* 'had the *queſting beaſt* of our Romance in his 'eye. But the poet has himſelf taken care to 'inform us of this. For we learn from the 'Romance, that certain Knights of the round 'table were deſtined to purſue the *queſting beaſt* 'perpetually without ſucceſs: which Spenſer 'hints at in theſe lines.

'Albe that long time after Calidore,
'The good Sir Pelleas him tooke in hande;
'And after him Sir Lamoracke of yore,

'And all his brethren borne in Britaine lande,
'Yet none of theſe could ever bring him into
'bande. Ch. 12. 39.

'Sir Lamoracke, and Sir Pelleas, are two very
'valorous champions of King Arthur's round
'table.'

To this doctrine Mr. Upton adheres moſt faithfully. Notes, pag. 656. Having quoted the above verſes, he ſubjoins, 'He ſays this in al-
'luſion to the Knights of the round table of
'King Arthur's court. Sir Pelleas and Sir La-
'moracke are two Knights that are frequently
'mentioned in the Hiſtory of Prince Arthur.
'B, ii. ch. 53.—*The queſting beaſt, that had in
'ſhape a head like a ſerpent's head, &c. &c.* [as
'above.]—This ſilly romance is a collection of
'many French and Italian romances put to-
'gether, with no art, by one Sir Thomas Ma-
'leor, Knight, &c.'

Mr. Warton, pag. 15. 'This romance like-
'wiſe ſupplied our author with the ſtory of the
'mantle made of the beards of Knights, and
'locks

'locks of ladies.'—Again, pag. 20, 'Drayton, 'in his Polyolbion, ſpeaks of a coat compoſed 'of the beards of Kings.—But Drayton mani- 'feſtly alludes to a paſſage in Geoffry of Mon- 'mouth—that—King Arthur conquered the 'giant, and took from him a certain coat which 'he had been compoſing of the beards of 'Kings, a vacant place being left for King Ar- 'thur's beard.'

Mr. Upton is equally exact in the evidences which he produces concerning this extraordinary coat. Notes, pag. 636. 'Romance writers 'tell us of giants and uncourteous knights, that 'had mantles made of the beards of thoſe they 'conquered. 'Tis ſtrange that Geoffry of Mon- 'mouth, who pretends to write a true hiſtory, 'ſhould from ſilly romances inſert this tale of 'Prince Arthur: namely, that he conquered 'a giant who had a mantle made of the beards 'of Kings. See likewiſe Drayton's Polyolbion.'

Mr. Warton, pag. 25, tells us, that the legend of *the Lady of the Lake* was taken from Morte Arthur, b. i. ch. 60: and that,

pag. 29, Arioſto had transformed Merlin's grotto, in which was his tomb, from Wales into France, where Merlin is deluded by the *Donna del Lago*. Accordingly, Mr. Upton, Notes, pag. 532, obſerves. 'If the reader will turn to 'Arioſto, 3. 10. he will find, that Bradamante 'arrives at the grott of Merlin; which grott, 'Arioſto, with the liberty of a romance-writer, 'places in France. Merlin is there ſaid to have 'been deluded by *the Lady of the Lake*.—The 'reader at his leiſure may ſee this ſtory told in '*Morte Arthur*. B. 1. ch. 60.'

THE author of the *Obſervations*, pag. 27, remarks, 'Milton manifeſtly hints at it [*Morte 'Arthur*] in the following lines. Par. Reg. '2. 359.

'——Damſels met in forreſts wide
'By Knights of Logris, and of Liones,
'Lancelot, or Pelleas, and Pellenore.

'Theſe are Sir Lancelot, or Sir Meliot, of 'Logris; Sir Triſtram of Lyones, and King 'Pellenore; who are often mentioned in *Morte 'Arthur*, and repreſented as meeting beautiful 'damſels

'damſels in deſolate forreſts, &c.' This was a ſufficient hint to Mr. Upton, who tells us, Notes, pag. 638. 'Milton, in Par. Reg. B. ii. alludes 'to Sir Triſtram, and mentions his country 'Lyones,'

'By Knights of Logris [Spenſ. 2. 10. 14.]
'or of Lyones,
'Lancelot, or Pelleas [6.12.39.] or Pellenore.'

Mr. Warton ſeems to have given his ſucceeding annotator the proper clue, for conducting his progreſs over fairy ground. He gives us this entertaining tradition, *Obſervat.* pag. 43. 'Our old romantic hiſtory ſuppoſes, 'that Arthur ſtill reigns in fairy-land, from 'whence he will, one day, return to Britain, 'and re-eſtabliſh the round table, &c. Thus 'Lydgate. *Fall of Princes*, 8. 25.

'He is a King ycrownid in *Fairie*,
'With ſcepter and ſword and with his regally,
'Shall reſort as lord and ſoveraigne
'Out of *Fairy*, and reigne in Britaine;
'And repaire againe the old round table.
'By prophecy Merlin ſet the date.

'Again,

'Again, pag. 40. 'She [*the Fairy Queen*] was 'ſuppoſed to have held her court in the higheſt 'magnificence in the days of King Arthur; a 'circumſtance by which the happineſs of that 'reign was originally repreſented in the ro-'mantic annals of it. Thus Chaucer. *W. Bath's Tale*, 857.

'In the old dayis of the King Arthure,
'Of which the Bretons ſpeken great honour,
'All was this land fullfillid with fairy;
'The *elf-queene* with her jolly company
'Daunſid full oft in many a grene mede,
'This was the old opinion as I rede.'

Mr. Upton illuſtrates this matter by the ſame quotations. Notes, pag. 332, 333. 'He [Spen-'ſer] mentions the vulgar opinion of Arthur's 'living yet in fairy-land, and his returning 'again to his kingdom.

'He is a King ycrownid, &c.' [as above.]

Afterwards, 'Arthur was a proper ſubject for a 'fairy poem: and, in his time, Britaine itſelf 'was a fairy land, as teſtifies our old bard.

'In

'In the old dayis of the King Arthure,
'Of which, &c.' [as above.]

SPENSER himſelf does not follow the FOOTING of Chaucer's FEET * more cloſely, than Mr. Upton does Mr. Warton, in tracing Spenſer's imitations from the father of Engliſh poetry.

MR. Warton, among other poets, mentions Chaucer's *grove*, in the *aſſemble of fowles*, as imitated by Spenſer, in the *wood* which ſurrounded the *cave* of ERROR. He adds, 'Spenſer, perhaps, in having given us this minute and particular enumeration of various trees, has incurred a ſmaller ſhare of cenſure than ſome of the Roman authors mentioned above. In ſome of them, indeed, ſuch a deſcription will be found ſuperfluous and impertinent: but upon this occaſion, it is highly conſiſtent, and indeed expedient, that the poet ſhould

* Spenſer of Chaucer.

I follow here the *footing* of thy *feete*,
That with thy meaning ſo I may the rather meete.
B. iv. c. 2. ſt. 34.

'dwell

'dwell for ſome time on the beauty of this 'grove, in deſcribing its variety of trees, as 'that circumſtance tends to draw the red-croſs 'Knight and his companion farther and far-'ther into the ſhade, till at laſt they are imper-'ceptibly invited to the cave of Error which 'ſtood in the thickeſt part of it.—This deſcrip-'tion is ſo far from being puerile or ill-placed, 'that it ſerves to improve and help out the al-'legory.' pag. 101, 102. Mr. Upton mentions the ſame grove in Chaucer, and makes the ſame obſervation, Notes, pag. 339. 'Methinks, in 'this poetical deſcription of various trees, Spen-'ſer is ſuperior to all the poets who have in-'dulged their luxuriant fancy in ſuch deſcrip-'tion; becauſe his allegory ſo naturally led him 'to the ſubject. For what are theſe trees, and 'labyrinths, but the various amuſements and 'errors of life?'

Mr. Warton, pag. 103, b. i. c. xii. ſt. xiv. viz.

'What needs me tell their feaſt, &c.

'After this indirect and comprehenſive manner,

"Chaucer

'Chaucer expreſſes the pomp of Cambuſcan's 'feaſt. *Squire's Tale*, 83.

'Of which ſholde I tell all the array,
'Then wolde it occupie a ſomer's day.'

Mr. Upton, having quoted the ſtanza, Notes, pag. 422. ſubjoins. 'Chaucer in the *Squire's Tale*,

'Of which ſholde I, &c.' [as above.]

MERLIN's *glaſſie globe*, b. iii. c. 2. ſt. 20. is ſaid by Mr. Warton to be borrowed from Chaucer's *Squire's Tale*, pag. 107. And by Mr. Upton, Notes, pag. 526.

CONCERNING the giant *Ollyphant*, b. iii. c. 7. ſt. 47. Mr. Warton remarks, pag. 130. 'The 'giant Ollyphant, here mentioned, is probably 'the ſame Sir Thopas meets in his expedition 'to *Fairy*. Rim. of *S. Thopas*. v. 3315.

'Till him there came a great giant,
'His name was called Sir *Ollyphant*.'

The ſame obſervation is made by Mr. Upton, Notes, pag. 559.

Mr. Warton, pag. 136. b. iv. c. 4. ſt. 13.

' ——Fiercely forth he rode
' Like ſparke of fire that from the anvil *glode*.

' The compiler of the gloſſary to Spenſer in-
' forms us, that GLODE ſignifies *glanced*, or that
' is written, by poetical licence, for *glowed*. As
' to the latter of theſe explanations, I do not
' think *glow* had acquired ſo vague a ſenſe in
' our author's age: and where is the authority
' for the former? Spenſer undoubtedly bor-
' rowed it from the following paſſage of Chaucer,
' R. of *Sir Thopas*. 3410.

' His gode ſtede he beſtrode,
' And forth upon his way GLODE,
' As ſpark out of the brand.

' OUR author has here plainly borrowed the
' thought, as well as the particular word in
' queſtion, which, however, he has differently
' applied. May not GLODE be the preter-
' imperfect tenſe of GLIDE?'

Mr. Upton acquieſces in this happy conjecture, without the leaſt ſcruple. Notes, pag. 590. ' GLODE is the Anglo-Sax. præterit, from

' GLIDAN,

'GLIDAN, to *glide*, or *paſs ſwiftly*. Spenſer 'ſeems to have Chaucer in view, in the R. of 'Sir Thopas, where the ſame image occurs. 'v. 3410.

'His gode ſtede, &c.'

Many other coincidencies might be pointed out; but a ſpecimen only was intended.

METHINKS this is like placing the FALSE *Florimel* by the ſide of the TRUE. Spenſer, b. v. c. 3. ſt. xxiv.

Then did he ſet her by that *ſnowy one*,
Like the true ſaint beſide the image ſet;
Of both their beauties to make paragone,
And trial, whether ſhould the honour get.
Straightway, ſo ſoon as both together met,
Th' enchaunted damſel vaniſht into nought:
Her ſnowy ſubſtance melted as with heat,
Ne of that goodly hewe remained ought,
But th' empty girdle, which about her waſte was wrought.

IT may be anſwered, that Mr. Upton in his reſearches relating to the *Fairy Queen*, of courſe

met with thoſe books, which Mr. Warton had previouſly conſulted in the ſame enquiry. Theſe books were, it muſt be owned, common to both, in a ſimilar purſuit. But the particular paſſages and applications were not always obvious. It is ſomething ſtrange, that Mr. Upton ſhould, undeſignedly, trace the ſteps of one who HAD GONE BEFORE in a diſuſed and unbeaten path, with ſo much exactneſs; and, what is more extraordinary, purſue him through all its labyrinths and intricacies. If we ſhould therefore admit, that Mr. Upton *followed*, without *copying*, his predeceſſor, yet not only common juſtice, but the uſual and reaſonable practice of commentators, might have taught him to have told the reader occaſionally, that this or that obſervation had been *before* made, and by *whom*. For there are probably many readers who have never ſeen all that has hitherto been written on Spenſer, and who will naturally mention Mr. Upton's comment as a work abounding in new and original reflections*. In the fluctuating ſcience

* This puts one in mind of a diverting anecdote recorded of *La Fontaine*, in the *Anecdotes Literaires*. Racine once carried

ſcience of criticiſm, as in natural philoſophy, what has been before eſtabliſhed, ſhould not be repreſented as a doctrine juſt advanced, leſt uninſtructed minds ſhould be led to miſtake received opinions for recent diſcoveries. After all, let us ſuppoſe once more, that Mr. Upton's Notes, here pointed out, are entirely the reſult of his OWN reading and obſervation. In that caſe, Mr. Warton will have the pleaſure to reflect, that a man of Mr. Upton's abilities has *accidentally* fallen into the ſame track of criticiſm with himſelf.

THERE is, however, a ſtrong preſumptive proof ſtill remaining, that Mr. Upton knew nothing of the old romance, above-mentioned, of MORTE ARTHUR, till Mr. Warton publiſhed his *Obſervations*. Had he been acquainted

ried La Fontaine to maſs, and perceiving that the ſervice laſted too long for him, he gave him a volume of the bible, which contained the leſſer prophets. La Fontaine happening to open the book at the prayer of the Jews in *Baruch*, read it over and over with ſuch admiration, that he could not forbear whiſpering to Racine, *This* Baruch *was a fine writer*; *Do you know any thing of him?* And for ſome days after, if he chanced to meet with any man of letters, after the uſual compliments, his queſtion was, *Have you ever read* Baruch?

with

with it, he certainly would have mentioned a romance, ſo frequently followed by Spenſer, in the ſpecimen of *Notes* on the *Fairy Queen*, which he addreſſed, in the form of a letter, to Mr. Weſt, and which was printed three years before the * *Obſervations*, viz. 1751. He there tells us, " My time will not permit me to ſhew " his imitations from the romance-writers: " though one paſſage of our poet from HELI- " ODORUS I cannot paſs over †." And afterwards, " I omit Spenſer's imitations of his " friend and patron, Sir Philip Sydney's AR- " CADIA ‡." Now, had our critic, when he wrote this letter to Mr. Weſt, ever ſeen MORTE ARTHUR, or known that it was the favourite and faſhionable romance of Queen Elizabeth's court, we cannot ſuppoſe he could have paſſed it over in entire ſilence. At leaſt, he would have mentioned it in the ſame ſlight and curſory manner, as he has the *Æthiopics* and the *Arcadia*. But beſides, Mr. Upton, while he is profeſſedly ſpeaking of Spenſer's imitations from the romance-writers, by ſpecifying ſuch *romance-*

* Publiſhed 1754. † Letter to Gilbert Weſt, Eſq; pag. 17. ‡ Ibid. pag. 19.

writers

writers as Heliodorus and Sydney, does not appear, at that time, to have had any notion of the SPECIES of romances in which Spenſer was principally converſant, and which he chiefly copied: I mean the romances of the dark ages, founded on Saracen ſuperſtitions, and filled with giants, dwarfs, damſels, and enchanters. Mr. Upton has ſince received better information.

IN the mean time, the ſame principle of doing juſtice to all, which has occaſioned this remonſtrance, obliges me to add, that many of Mr. Upton Notes, which are UNBORROWED, and his OWN, contain valuable illuſtrations of paſſages obſcure or miſunderſtood, and that his whole commentary, taken together, is a ſeries of learned and manly criticiſm. He never diſguſts us with exclamations of unmeaning rapture, and enthuſiaſtic praiſe: for an entertaining ſpecimen of which, let us turn to a late Tranſlation * of ORLANDO FURIOSO. In a Note, on Canto 23, the gradations of Orlando's

* "A work performed with AMAZING accuracy and beauty." The OBSERVER OBSERVED. pag. 13.

madneſs

madneſs are developed; and, as the Note-writer elegantly ſays, " each ſource and ſpring, " each internal fibre of operation" is minutely diſplayed. Orlando enters a cave. St. 105.

' *What lively* pictures throughout this paſ-
' ſage! We *ſee* each image. The entrance
' adorned with vines and ivy, with their twiſt-
' ing feet! Here the happy lovers uſed to re-
' tire.—Here—they had inſcribed their names
' with chalk or coal, and *ſome* with points of
' knives.—*Solemn deſcription!* Who views not
' the very perſon and attitude? He ſees, at the
' entrance of the grotto, numberleſs SCRIPTS
' by *Medor*, *when enraptured:* one particular
' piece *Arioſto* gives in the Italian.—*What* Ita-
' lian!—*What fine remarks* the poet makes
' whenever he ſpeaks in perſon!—*What ſuitable*
' *and grand ſolemnity!*—The fifth and ſixth
' lines make *one ſhudder.*—Then follows the
' *delicious* apoſtrophe of the poet in the cha-
' racter of a lover himſelf. Now having brought
' the *imagery* of *Orlando*'s mind to the utmoſt
' *pitch*, he deſcribes the *diſpoſition* of his *body*
' in *unparalleled grandeur.*—Then, with pro-
' digious

'digious art, to ſhift from too much of the 'Deſcriptive, gives——SUCH A SIMILE! *ſo 'adapted! ſo phraſed!*—Then comes to him-'ſelf a little; ſtarts a poſſibility of ſome one 'doing this to defame his *nymph*, and torture 'him with jealouſy. But—admits her hand '*well-copied.*—By dint of this ſlight hope gets 'ſtrength to mount his *Brigliador:* evening 'juſt comes on: goes forward to *the-charm-'ingly-deſcribed* village.——*Languid* diſmounts. '*Oh! fine! where indeed is it not?* He gets to 'the fatal houſe; wants no refreſhment—but 'that of ſleep.—In vain he uſes means to get 'repoſe, for reaſons *glorioufly* aſſigned: dares 'not aſk, too much he dreads the truth.—In 'vain he tries all arts: the importunate ſhep-'herd, to chace away his melancholy, tells 'him the direful tale. *Natural and noble con-'trivance!—Artfully circumſtanſtial.—Torment-'ing narrative!* Then ſhews the bracelet. *Who 'would not run mad?* The very proceſs, though 'fictitious, *hurts one's brain.—What a noble 'metaphor from an executioner*, whoſe aukward 'performance is the ſame as cruelty to the ſuf-'ferer! Then he ſtruggles, in *grandeur* of

'ſoul,

'ſoul, to conceal his tortures; but *'twill* burſt 'forth.—When alone, gives ſcope to his la-'mentations on the *ſo well depicted* bed;—'which he recollects muſt be of deteſtable 'ſort, and quits in a *ſurpriſingly fine* manner. '—*O moſt glorious impetuoſity! What a final 'couplet! Who can forbear his tears?—What 'gloom, what horrour!*—Now he runs wild thro' 'the woods to the fountain; deſtroys all. 'Then follows the *delicious turn* of ſpeech in 'order to becalm the reader's mind, to give 'more force to his—*glorious precipitation. 'Suitable verſification!* Then the poor wretch 'ſinks; but in *what poſition!*—Can one *read*, 'and not *ſee?* And not *feel?* And not *weep?* '—*Inimitably picturesque confuſion! What a 'lovely ſimile!* &c *.'

But let us return, and take leave of Mr. Upton, whoſe commentary, notwithſtanding its general merit, contains ſome things which muſt make a ſerious reader ſmile. But to point out theſe, is, according to one of his own ingenious compariſons †, to hunt for freckles and moles

* Vol. 1. pag. 396. † Notes, Pag. 513.

upon

upon the countenance of the Medicean Venus. Yet can we forbear being ſurpriſed at his happy ſagacity, where he tells us, b. i. c. 9. ſt. 19. that the red-croſs Knight gives Prince Arthur the New Teſtament, archly inſinuating, that the author of the *Arcadia* wanted ſuch a preſent? Or, in the firſt book, where he gravely informs us, that Dr. Whitgift, ſometime tutor to Sir Guyon, or the Earl of Eſſex, is repreſented by the *Reverend Palmer?* His attempt* to prove, that Spenſer's plan is equal to the Iliad in ſimplicity and uniformity, ſeems to partake of the ſame chimerical ſpirit of refinement. On this head, I would recommend to his conſideration the determination of a critic, who is ſeldom miſtaken. 'How happened it, 'one may aſk, that Sir Philip Sydney in his *Ar-* 'cadia, and, afterwards SPENSER in his FAIRY 'QUEEN, obſerved ſo UNNATURAL a conduct in 'thoſe works: in which the ſtory proceeds, as it 'were by ſnatches, and with continual interrup- 'tions? How was the good ſenſe of thoſe writers, 'ſo converſant beſides in the beſt models of anti-

* Preface, pag. xx.

'quity,

'quity, ſeduced into this *preposterous* method? 'The anſwer, no doubt, is, that they were co-'pying the deſign, or DISORDER rather, of 'ARIOSTO †.'

BUT I am digreſſing into a diſquiſition, which is foreign to the main point of my preſent purpoſe. I ſhall only add, that I have not any connection or acquaintance with the gentleman whoſe cauſe I have undertaken to vindicate; and that I had rather be commended for my diſintereſted intention, than for my critical diſcernment.

† A letter to Mr. Maſon. pag. 19. On the *Marks* of Imitation.

MVSEVM BRITAN NICVM

THE END.